DANCING STAR MAGAZINE.

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NORA KAYE "AN INFORMAL INTERVIEW"

THAT NAUGHTY WALTZ THE MAKING OF A BALLET

the dancer's notebook©

published in the interests of the Dance by Selva and Sons, N. Y.

VOLUME ONE NUMBER ONE

"Every Girl Should Have a Chance to Dance" — says Cyd Charisse in Recent Article

In an article written recently for Good Housekeeping Magazine, Miss Cyd Charisse set down her arguments for giving every girl a chance to dance.

"One day, perhaps, I shall have a daughter", she says. "Then I can put into practice all the theories I have about little girls learning to dance." The attractive star of such motion pictures as "American in Paris" and "Brigadoon" is in real life the wife of singer Tony Martin. Although they have two young sons, whose chief interests are football and music, Miss Charisse would make sure they had the best training possible if they showed any interest in a dancing career.

Miss Charisse thinks every little girl is born with a love for dancing. She w[rites] "You have only to watch [her] or three posing [before] is pla[ying]

believably short time my muscles had firmed, my vitality increased, and I knew that to become a ballerina was the one desire of my life."

She does not believe that every girl is a potential ballerina, but "whether or not she makes a career of dancing, she should have a foundation of ballet." And Miss Charisse advises parents not to think that all the best teachers are to be found in the largest cities. "It has always interested me, incidentally, to find that in many of the smaller cities of our country there are really excellent ballet teachers."

"Parents should not be [re]class lessons," she [re]remarks.

From the desk of James Selva

Welcome to the "DANCER'S NOTEBOOK". You'll be receiving it regularly from now on, with my compliments.

If you're wondering why I suddenly put on a green eyeshade and became sort of an editor – well, the reason is very simple.

It seems to me that just about thirty years ago, when I first entered the fascinating world of the dance, I knew every teacher personally, almost as well as I know the members of my family. Teachers used to drop in and we would chat about problems, new techniques, new bright lights on the stage – or, every now and then, I got the chance to make a trip around the schools in different cities. Today, things are different. Of course, I still attend the dance conventions and not a day goes by that I don't speak to quite a few teachers. But with the fantastic growth of dancing and dance education, there are so many more of you, more than I could ever get to know personally in a life time. Naturally, I am pleased to see this increased interest in the dance, but at the same time, I don't want to miss those friendly visits. I feel that these get-togethers helped us both: you, the teacher, to advance the best ideals of dance education and we, at Selva, to make the finest dancewear.

That explains the editor's eye shade – it's my answer to the problem of "keeping in touch" with you through the DANCER'S NOTEBOOK.

I hope you will enjoy the DANCER'S NOTEBOOK and look forward to it, as though it were a warm, newsy letter from a close friend.

For, come to think of it – that's exactly what it is.

the first edition

of this new publication, especially designed for dance teachers, is already in the mail to studios throughout the country. Filled with newsy and informative articles on the Dance, this publication will be distributed regularly, without charge, to accredited dance instructors. If you are a dance teacher and would like to receive a copy, just drop us a note **(on your dance school letterhead, please)** and we will be glad to add your name to our eligible list.

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This month's cover photo was taken especially for Dancing Star magazine by Bill Cogan and depicts a scene from Ballet Theatre's 'Street Car Named Desire' with Nora Kaye and George Tomal.

an informal interview with

NORA KAYE

This is the third in a series of Informal Interviews with interesting personalities from the "World of Dance". This interview with Nora Kaye took place back stage at the San Francisco Opera House, where Miss Kaye was appearing with Ballet Theatre, January 26, 1955.

Q. Miss Kaye, weren't you at one time with the corps de ballet at Radio City Music Hall?

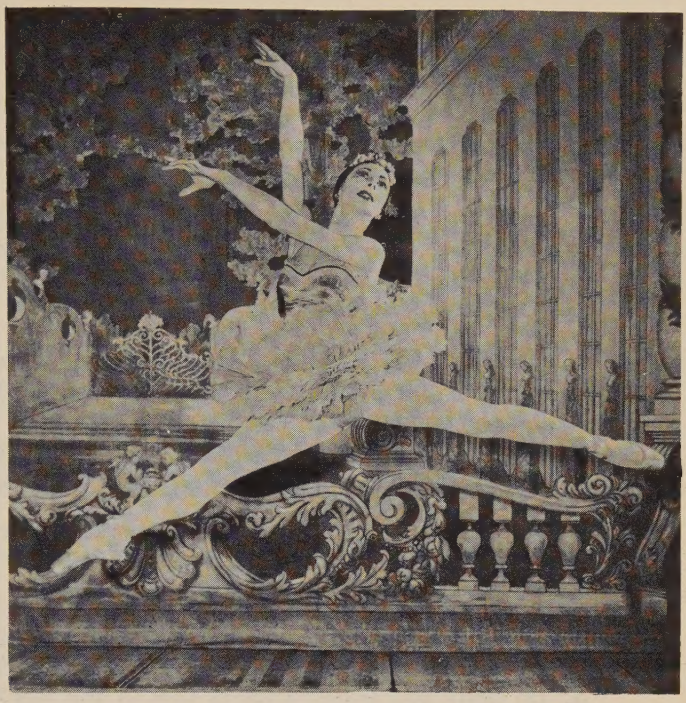
A. Yes, I was. Actually, it was the first job I ever had, outside of the Metropolitan Opera House where, as a child, I studied and took part in the operas. I was fifteen when I started in the corps de ballet of the Metropolitan Opera House. Later I left to join the Radio City Music Hall corps de ballet. It was good experience for you had to keep in line and watch the girl in front of you which I feel is very good discipline. I think that all dancers should at one time work in the corps de ballet for discipline.

Q. How do you like that type of ballet compared to that of a regular ballet company?

A. If you mean the Radio City Music Hall, actually the ballet there is real ballet; by that I mean it's based on actual ballet technique. It's just that it is more mechanized and uses many more people than does a ballet company. After all, they can afford to ,and their stage is so large that they need many more people.

Q. Then the Music Hall ballet technique as used by the corps de ballet is actually correct, is that right?

A. Oh, yes. At that time, Florence Rogge, who was the head of the corps de ballet, was very fussy as to whom she took into the company; consequently the dancers were very good.



NORA KAYE

Photo by Bill Cogan

Q. Who are some of the teachers with whom you have studied, Miss Kaye?

A. Well, I have studied with Michel Fokine, Antony Tudor and I also studied at the American Ballet School. In fact, I have had many teachers because I feel that you can learn something from every good teacher.

Q. At what age did you begin your dance training?

A. I started when I was seven at the Metropolitan Ballet School.

Q. Miss Kaye, in Arnold Haskell's book: "How to Enjoy the Ballet," he states and I quote: "There will always be some dancers who defy classification such as Nora Kaye and Renee Jeanmarie." What did he mean by that?

A. I'm afraid I don't know, but I think what he means is that we don't fit into the category of the average ballerina which might be defined as a lyrical or virtuoso ballerina. I think that he doesn't know exactly which category to place us in as we are a bit of each.

Q. More versatile, in other words?

A. I think that is what he means.

Q. If you had to live your life over again, would you choose ballet as a career?
A. Yes, I would.

Q. In your opinion are the demands on a ballet artist any greater than those of most other artists, discounting the physical aspects?
A. I think that ballet is the most rigorous of all the arts. You must always be in condition and must always practice. You must take care of your health by eating and sleeping properly for you must always feel well.

Q. Personally, what do you feel the life of a ballerina has afforded you that perhaps other professions might not have?
A. Well, I've been almost every place in the world and met many different types of people. I don't know—it's just difficult to say — I just think it's been a wonderful life.

Q. Would you care to offer the parent-readers of DANCING STAR magazine any pertinent advice relative to their offspring studying ballet as a profession?
A. The one thing I'd like to stress, and I cannot stress it too deeply, is that they mustn't allow their children to start taking lessons too soon, and they shouldn't allow them to go on point too early. That is one of the biggest mistakes parents make. They think it won't hurt their children, but actually it does. I think if every dancer would say this to parents, perhaps it would help. I have seen so many terrible things happen to children who have started too young.

Q. What age do you suggest parents start their children in ballet?
A. Well, I started at seven, but I think eight is better. However, when I started I took only one lesson a week. When I was eight I took two lessons a week and at nine, three a week.

Q. Too many parents unversed in what constitutes a competent teacher often take their children to a dance school merely because it's handy, or cheap. Miss Kaye, do you have any suggestions to offer parents as to how they might go about locating a competent dance teacher?
A. I think the best thing is for parents to take their children to a school that, number one: they know that teacher has some kind of ballet experience if they are anxious for their children to go into the field of ballet. If it's just something like a plaything for them and just for poise and grace, then perhaps it doesn't matter where they go. But if they are serious about ballet as an art, then they must see to it that the teacher knows something about ballet.

Q. When you said that if children just study ballet for poise and grace then it perhaps doesn't matter where they go, you don't

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mean that it's all right if they study with an inferior teacher, do you?

A. Well, it doesn't matter whether it's an inferior teacher, it's just not that important. Even if they learn things that are not correct, it won't hurt them later on, whereas if they go to a teacher that isn't very good, then later on they have to relearn all the things they did wrong at the beginning.

Q. Miss Kaye, how many hours does a topflight ballerina, such as yourself, put into practice each day?

A. On a tour like this it's hard to say because we spend so many hours on a train going from place to place, but we always have our class before the performance. If we are in a city where we stay for any length of time we have our rehearsals which run between three, four and five hours a day depending on what we have to rehearse.

Q. With all that strenuous work, do you have to pay particular attention to your diet?

A. Some of us do and some of us don't. We're like everyone else. Some are prone to being heavy, and others aren't.

Q. Have you set any special goal for yourself?

A. Just to dance as well as I possibly can all the time.

Q. Do you ever intend to teach dancing?

A. Yes, one day I will. Right now, of course, I don't have the time. I rather like to teach and I'm looking forward to the day when I will have the time to.

Q. Miss Kaye, this next question I have asked in numerous interviews and the answers have been both varied and inter-

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esting. Do you have any suggestions as to how we in America might help to further public interest in ballet and ballet companies?

A. I think that by talking about it to as many people as will listen will help to build a greater following and in turn will help to fill the houses in which ballet companies appear.

Q. Have you found that within recent years public interest in ballet companies has notably increased?

A. Yes, I have, and I believe that two things are actually responsible for this increase in interest. During the war when there was so little live entertainment people would go to the ballet because they thought, oh well, we might just as well go to the theatre. They were going to see almost anything then for escape entertainment and the ballet is really that. They got to the point where they really liked it. Even people who never thought they would like the ballet, went and enjoyed it very much and now they keep coming back. Then I do think that musicals like Oklahoma and the film, Red Shoes, have done a great deal to help popularize ballet. I should say that these two things perhaps more than anything else are responsible for increasing the public's interest in ballet.

Q. As a parting question, what are your future plans, Miss Kaye?

A. Well, I'm staying with Ballet Theatre for this year and next. I'm hoping to stay with them for as long as they are in existence. I have been with the company for fifteen years. This is our fifteenth anniversary season — and we're hoping to make it thirty.

— END OF INTERVIEW —

That Naughty Waltz!

by Walter Whitman

— Now "Queen of the Ballroom" —

Once it shocked the World

MOST British writers on the Waltz deal only with the Modern-style version and its development since Victor Silvester, often called "the originator of the Modern Waltz," won the World Championship and at the same time showed an applauding throng what a lovely dance the Step-Side-Close Waltz could be, in spite of —and perhaps because of—its simplicity. Others go back to the time when the Waltz came to Britain, to be at first frowned upon, but to become popular after a royal personage had been seen dancing it at Almack's Club. The most surprising part of the story of the Waltz concerns its early days, of which very little has so far been written. It was, as first danced, positively indecent . . .

Denounced

It was not only denounced by leading dance teachers. It was **disowned** — something like the ghastly Creep which, happily, has now crept out of most of the ballrooms where it had gained a footing. "It has nothing whatever to do with the art of dancing," wrote one eminent Parisian professor. People who requested a lesson were refused. "It's something no well-bred person could possibly encourage," said a well-known German teacher, "let alone dance it." How strange that all seems today, with the Waltz in its three forms — Modern (Slow); Modern (Quick, Viennese) and Old Time, so well-established and so widely popular!

Claimed

The French have claimed that La Volta was "Mother of the Waltz." La Volta including the lifting high of the lady. But so did certain dances several centuries earlier in Germany. The turning, round-and-round and in close embrace, was also noted in Germany long before close-hold turning dances became generally popular. But it is perhaps significant that La Volta should be mentioned as "Mother of the Waltz," because the influence of that dance may have found expression in some early versions of the Waltz.

Cuddle Hold

One early reference to a "turning-dance" occurs in Montaigne's Diary—and it is of special interest today, in view of the "Cuddle Hold" which has lately appeared. He watched a dance in 1580, and he described how the man held his partner in close embrace, with "both hands on her shoulder-blades," which is precisely the man's Hold for the Cuddle. How history repeats itself! Old pictures show that in these turning-dances the partners' faces touched, so that apart from the Hold which is used by some today, there was "smooching"!

Another

Another dance which has been described as the forerunner of the Waltz was the Landler. Here, according to old pictures, the Hold was as described above. The turning-dances, with close holds, were attacked in hundreds of sermons from the fifteenth century onwards. On the Continent, many municipal decrees were made banning these dances. The idea of close-embrace and frequent or constant turning in the dance, had been regarded as improper for centuries before the Waltz appeared.

Mozart

In 1787 Mozart wrote from Prague that he had been to a rustic ball "attended by the flower of the Prague beauties." He was delighted to observe the enjoyment the dancers derived from the music of his **Figaro,** which had been adapted for contra-dances and Waltzes. In his "World History of the Dance," Curt Sachs says that the Waltz, as it first appeared, differed little from the "Landlers or Waltzes" which had long existed in Southern Germany. The Landler was danced slowly, because it was danced mainly in places where there were no dance-floors and by people in hobnails. But with smooth dance-floors and dance footwear, the Waltz became fast, still however "the same as the Landler — a three-four rhythm with a strong accent on the first beat."

A Shocker!

By 1800 the Waltz was being extensively danced on the Continent. In 1804 Ernest Moritz Arndt wrote this:

"The dancers held up the dresses of their partners very high. This was so that they should not trail and be stepped on. Thus wrapped tightly in this shroud, bringing both together under one covering, and as close as possible, the turning went on in the most indecent position." His full account of the "lacivious pressing" at every movement is not suitable for publication in this magazine. After his truly shocking account, he adds: "As the dancers waltzed around the darker side of the room, their clasps and kisses became still bolder."

True, he added that it was "the custom, and possibly not quite so bad as it looked." But "I can now quite understand why they have forbidden the Waltz in certain parts of Swabia and Switzerland." Still, it flourished in Germany. One can well understand why it was not accepted in Britain until 1812, and why even in Germany it was banned at state balls.

Early

The Waltz in its early form was the first dance for centuries to

sweep through whole countries until it practically conquered the world, without the endorsement, and indeed in spite of the intense opposition, of the dancing profession. Hitherto, the support of the teachers, especially the French, had been essential; so, also, had been the encouragement of the royal courts. De Chevanne in 1768 expressed the view which teachers held for many years: **" The Waltz has nothing whatever to do with good dancing."**

A big-selling book in 1797 was " Discussion of the Most Important Causes of the Weakness of our Generation in regard to the Waltz " — the kind of mouthful book-titles often were in those days! This was published in Germany. Some years later a new edition came out, this time under a stronger title—" PROOF That the Waltz is a Main Source of Weakness of Both Body and Mind of our Generation." And below the title appeared: " Most urgently recommended to the sons and daughters of Germany." In spite of all this the Waltz became a tremendous craze in Germany.

Warnings!

In France, where the Waltz is said to have made its appearance about 1790, something like " Waltz Mania " occurred. Paris had, in 1797, no fewer than 684 public dance halls, for the French went in for that sort of thing long before the rest of the world. There, too, warnings against the baneful influence of the Waltz appeared. One well-known writer of his day wrote: " I can understand the mothers liking the Waltz. But I can't understand why they allow their daughters to dance it! " Another writer condemned it as " very vulgar—like tobacco smoking."

La Volta, claimed by some to have led-up to the Waltz, aroused much adverse comment. The Hold came under fire. It was as follows:

The Lady placed her right hand on her partner's back, or else against his collar. With her left hand she held up her skirt.

The Gentleman placed his left arm around the lady's right hip. He placed his left thigh close against her right thigh as a " rudder " for high lifts. He placed his right hand underneath her busk, so as to be able to assist her leap. " The busk " is defined as " front part of her corset."

'I'm afraid you boys have the wrong idea!'

But not only did the Hold come under fire. Some denounced " the shameful flying of the skirts." Brantome, who wrote much about the French Court, said: " By causing the dresses to fly, it usually reveals something pleasing to the sight." But he warned that " it sometimes causes people to be led astray." It was not long before enterprising manufacturers were providing special girdles and " La Volta Pantalettes," which found a ready sale, and prevented some loss of dignity to the high-leapers. Again, history repeats. Look at the many modern jive girls who choose slacks instead of skirts.

Evolved

The Naughty Waltz—as it was in the beginning—has evolved into a lovely dance, whether in Old Time or Modern form. It certainly had to be tamed before it was suitable to present-day requirements. Incidentally, there is a " Naughty Waltz " used in the sequence ballroom; it was devised by George Tilley and Ada Nicholls, and is danced to the tune of the same title. ●

THE MAKING of a BALLET

by CHARLES BOCKMAN

Every choreographer has his own method of working. Some have a ballet carefully worked out in their minds before they even begin to rehearse the dancers. Others like to work out their ideas with the dancers themselves, sometimes even finding inspiration and help from them. More often than not, I suppose, both approaches, with differences in emphasis, are combined in a single choreographer. As a rule, however, I follow the first method. Before I call in my dancers, I already have in mind a fairly detailed picture of what I want.

Once I get an idea for a ballet, either a musical idea or dramatic one, I begin laying out the broad patterns of the dance — the entrances, and exits, the solos, pas de deuxs, variations, and ensemble work — seeking a balanced, ordered whole, as well as giving each of the parts of the ballet its own individual pattern and form.

(I have a set of chessmen which is quite useful at this point. Using the pawns as the corps, the bishops as semi-soloists, the kings and queens as leads, I work out different patterns in miniature.)

In a classical ballet, these patterns are especially important, for they form the skeletal structure of the ballet. They are like the steel framework of a tall building. If the patterns are not well constructed, the ballet is likely to be weak. The actual steps I liken to bricks and mortar of a building. They are the stuff of the thing, but they need the support of a strong framework.

In a dramatic or story-telling ballet, like "The Theme", this framework is provided by the libretto. If it is well conceived, the ballet as a whole will hold together.

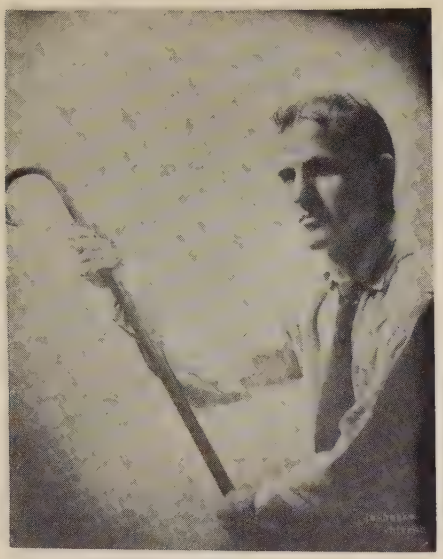
Once I have laid out my patterns and decided on the style and period of the ballet, the next job is the actual step making. Here I try to catch the spirit of the music, and with this in mind spend many hours just listening to the music.

In this respect I find records very helpful. If the music is new and thus has not been recorded (like Neal Kayan's score for "The Theme") I have a recording made of it. In this way I can listen to the music 20, 40 or more times as I wish, without driving the pianist mad. Besides, it relieves pressure on me, for it gives me time to work out my movements before rehearsal time.

Later, when actually working with the dancers, I sometimes find that a particular movement can be made much more interesting and different if I turn it around backwards or twist it inside out.

One problem I am at times faced with (since I cannot demonstrate a step) is getting a dancer to perform a movement that doesn't have a particular name. Then, with the aid of a barre and a chair, I try to give him the idea of it. If this does not work, I call in my wife, Jane, to demonstrate. If she can't grasp what I want, I suppose I can find consolation in the claim of many a husband — my wife doesn't understand me.

Once the ballet is choreographed,



–Jo Banks

Charles Bockman

there are the long hours of rehearsing, trying to make it look like something. The dancers have to be coached in the style, dramatics, and expression of their roles. The use of the head, the eyes, arms, and hands is especially important and always needs much work.

Another problem is the coordination of the corps as a whole. Since, in my ballets, the dancers represent a variety of schools or style, it is not always easy to attain the precision and exactness of pawns moving across a chessboard.

There are many other aspects of putting together a ballet, which, in so brief an article as this, I can hardly touch upon. There are the dress and light rehearsals in the last week before a performance which have the unfortunate habit of being horrible. Every thing seems to go wrong. But, even so, even if many individual technical things do go wrong, if the structure — the patterning or dramatic libretto — is strong, the ballet will carry.

It seems that no matter how long it takes to mount a ballet — for my part alone, about 500 hours — there is still never time enough. Only when it is all over is there plenty of time — time enough to rehash mistakes and wish we could do it again and time enough for the dancers to forget it.

—Reprinted from
Ballet Billboard

NOTE: ***For a touching story about the author of the foregoing article read: THE BOCKMAN STORY, in the February, 1954,*** **DANCING STAR MAGAZINE.**

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The Signature of Locality

by j marks

REVIEWS . . . in San Francisco of particular interest was the dance concert at Mills College. That the schools of fine art and the colleges of this country have been a healthy shelter for the creative dance forms for some years is widely appreciated. The stimulus to the dance for which such institutions have been responsible is measureless. . . . The Mills College dance program consisted of four works which displayed a preoccupation with an absolute scholasticism. That a great deal of time and thought were dedicated to preparations for this concert was obvious. The results on the whole were gratifying. The major work entitled 'Secular Masque' by John Dryden', was presented in collaboration with the Department of English. 'In Time of Waiting', choreographed by Marian Van Tuyl, was refined and controlled. 'Chivalry is Not Dead' was created by Rebecca Fuller. The most impressive work of the evening was the 'Cogito Ergo Sum' magnificently set by Eleanor Laurer, chairman of Mills College dance department. Special comment should be accorded the lighting designer and engineer. One rarely sees dance lighted by one who seems to have an intricate understanding of the fundamentals of dance in the theatre.

. . . . Of lesser import as a dance event was the annual presentation by the Peters-Wright Dance Theatre of an evening of dance at Marine's Memorial Theatre. The program, which involved many of the unaffiliated dancers of this city, showed a rather baffling group of works.

The honors for the evening went without question to a young dancer with a great ephemeral sensitivity: Tallulah Adair, who was unfortunately handicapped by rather Duncanesque dance choreographed by Judy Job. Of equal merit were two works entitled 'Dancing Commercials', comically expressing a type of non-objectivism turned inside-out. 'The All-Purpose Gimmick' is danced to the music of Purcell and expresses in abstract terms the mechanics which advertisers employ in introducing the the devise of the ages to the public. Of a more commercial treatment was the equally clever 'The Cigarette That Soothes'.

The other high point of the evening was Gloria Unti's performance of her own choreography entitled 'A Dance' which was accompanied by a drum-section and which displayed Miss Unti as a dancer of great promise and potential.

The work possesses no particular program as such: it merely employs movement for its own sake. But in so doing Miss Unti evokes an implication of the modern dance, a projction of joy, reverence and contemplation. That Unti was at times somewhat overwhelmed by the fact that she was dancing to a drum, and therefore found it necessary to insert Afro-Cuban movements, I think was regretable. When a dancer uses a title as ambiguous as 'A Dance', one takes it for granted that the work is intended to reflect the purest approach to choreography. Exoticism is out of the question —at least for me.

What makes 'A Dance' worthy of extensive commentary is the dancer-choreographer's employment of passive movement, a dance as a rising and falling energy and impulse of natural sources. Such considerations are surely the major concerns of the modern dancer, and Miss Unti's 'A Dance' was the only true demonstration of this concern in the Peters-Wright performance.

The rest of the works by Lenore Peters Job reflected a woman of great humanity and sincerity whose emotional

responses are keyed to the Victorian age. For this group on the whole, modern dance is culminated in Isadora Duncan.

THE EXPLANATION FOR THE MYSTERIOUS picture of Jean Leon Destine which appeared in this column last month is by way of apology to both Mr. Destine and Spencer Barefoot, his concert manager. Destine appeared in San Francisco in early April as a feature of the Celebrities Concert Series.

FROM SAN FRANCISCO COLLEGE comes news of a 'Modern Dance Symposium' to be held on campus, May 7. The event, sponsored by the Women's Athletic Association, will greet participating students from bay area high-schools. The day will begin with registration from nine to nine-thirty in the morning, followed by a demonstrational lesson taught by Jean Pyatt of the University of California. The session will be followed by presentations from various school groups.

THE HALPRIN-LATHROP CONCERT previously reported here will be presented at the Marine's Memorial Theatre on

(Page 174)

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BALLET THEATRE'S SECOND ANNIVERSARY WEEK

The American premiere of David Lichine's 'The Sphinx', plus the return of seven dancers, a choreographer and the revival of six ballets at the Metropolitan Opera highlighted the second week of Ballet Theatre's 15th anniversary.

In leading roles of 'The Sphinx' are Nora Kaye and Igor Youskevitch. This is the ballet which inaugurated Leslie Caron's stardom in 1949 when it was premiered by Les Ballets des Champs Elysees in Paris. Also featured are: Maria Karnilova with Anton Dolin in his original 'Bluebeard' role. Mary Ellen Moylan guest stars in 'Pas de Quatre' and John Kriza, in 'Billy the Kid'.

Other guest stars who returned for the second week of the anniversary program are: Muriel Bentley (Fancy Free), Viola Essen, Hugh Laing and Antony Tudor.

Agnes deMille performed in 'The Three Virgins and a Devil' (last seen in 1947) along with Annabelle Lyon and Lucia Chase, who were members of the original cast six years earlier.

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ALICIA MARKOVA TO OPEN DANCE FESTIVAL

Alicia Markova and partner will initiate the opening of Genoa's first International Dance Festival which will be held from June 22 to August 5.

Trudy Goth and Dale Wasserman have charge of public relations and production, respectively.

Among other dance companies appearing at the Festival will be John Butler & Co., from N.Y.C., Danish Ballet and Grand Ballet du Marquis de Cuevas. The Azuma Kabuki Co. will wind up the Festival.

TALLCHIEF RETURNS TO NEW YORK CITY BALLET

The ballerina who drew $1,000 weekly this past season as star soloist for the Ballet Russe de Monte Carlo returns to the N.Y.C. Ballet where she has been associated since 1948. Laid up with an injured ankle for two weeks, Miss Tallchief will join the N.Y.C. Ballet on its 3-month European tour.

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AMERICAN SOCIETY of TEACHERS of DANCING—DANCE CONFERENCE

The oldest and most distinguished dance organization in the United States the American Society of Teachers of Dancing, will hold its 77th Annual Conference at the Hotel Sheraton-Astor, Aug. 7th thru the 12th.

As always a distinguished faculty will present new material in all types of dance and lectures on production, psychology, TV, business adminstration and other practical work for teachers will be presented.

The first social event of the week will be a reception for new members to be held on Sunday afternoon, Aug. 7th on the roof garden of the Sheraton-Astor.

—A Bill Cogan photo

The Moro-Landis line girls currently at Bimbo's 365 Club in San Francisco.

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SIGNATURE OF LOCALITY
(from page 167)

May 25—a benefit performance for the school trust fund. Two new works will be presented: 'Dance Suite' to the waltzes of Ravel, choreographed by Welland Lathrop and an untitled work by Ann Halprin which will be presented as a portion of the Rothschild Series in N.Y. City. Other works on the program will include 'People on a Slant' and 'Don Quixote'.

SAN FRANCISCO . . . the grand event in this city's world of ballet is created annually by the distinguished San Francisco Ballet under the directorships of Lew Christensen and James Graham-Lujan. Previous to the Spring engagement here, the company will dance for a week at Salt Lake City and three performances will be presented at the War Memorial Opera House in San Francisco on May 26, 27, 28 and 29. There will also be a single performance in Berkeley on May 24.

Continuing the policy of 'Dollar Ballets' instituted by the Ballet Guild last year, thirteen hundred seats will be made available at each performance for one dollar; of these, three hundred will be in the orchestra section. Such a seating arrangement will help many people discover the ballet; but as well, the plan is by way of a money-raising effort on the part of the worthy Guild. Quoting from the Guild's brochure 'Ballets don't just happen'. . . They require the support and financial assistance of the public which takes joy in them.

Works to be premiered this season are Stravinsky's 'Apollo' and 'Renard'. Costumes for 'Apollo' have been created by Jacques Requet; set by David West. The cast includes Christine Bering as Calliope, Sally Bailey as Polyhymnia, Nancy Johnson as Terpsichore and Conrad Ludlow as Apollo. A Balanchine work of great classical simplicity and austerity, 'Apollo' has been recreated by Lew Christensen with the aid of Maria Tallchief, Raul Roget and Gioconda Fillippini.

Of totally different character will be the 'Renard' opera-ballet of Stravinsky. Created after Balanchine by Mr. Christensen, the work is decribed as a barnyard burlesque in song and dance. . .involving four dancers and four singers. Based on the widely known Russian folk story of the fox and the rooster, this ballet is animated by the open, pantomimic

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qualities of the 'commedia dell' arte'. . . . embellished by the Ballet Society productional designs by Esteban Frances.

Other ballets will include 'Heuriger', 'Jinx', 'Beauty and the Shepherd', 'Con Amore' and 'Concerto Barocco'. Both Christine Bering and Virginia Johnson will be elevated to leading roles in this ballet. Miss Bering's name appears in the billing with the first dancers of the company for the first time. Aside from this change the leading dancers are the same, with Nancy Johnson and Sally Bailey as ballerinas, Gordon Paxman as premier danseur and Conrad Ludlow as first male soloist. Earl Murray will conduct.

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LIANE DAYDE, FRENCH BALLERINA

Even on toe, dark-eyed Liane Dayde is scarcely more than five feet tall, yet she twirls on the very top of the French Ballet world. Mademoiselle Dayde, now 22, has been prima ballerina of the Paris Opera for four years, and is the youngest star dancer in the Opera's history.

Born in Paris, she is the daughter of a French government economist. When she was nine, she entered the School of the Opera where, in addition to regular education, she spent three hours a day studying ballet. Of the 150 who began in her class, she was one of the 12 chosen to be members of the regular Opera Corps de Ballet at the age of 14, and the only one to ascend to prima ballerina.

Vivacious, enthusiastic and very quick to learn, Mlle. Dayde arrived in New York for Motorama rehearsals knowing no English but within a few days surprised the cast with her grasp of English words.

Called a "Dresden doll" by French critics, Mlle. Dayde weighs only 90 pounds. She has won acclaim in performances with the Paris Opera ballet throughout Europe and England, South America and Japan. She is on a 3 1/2 month leave of absence from the Paris Opera to appear in the stage show of the General Motors Motorama of 1955.

★ ★

GM'S 1955 MOTORAMA LOADED WITH DANCE

This year's 1955 General Motors Motorama is notable not only for its display of new automobiles but for its spectacular stage show as well. What makes this Motorama even more notable, insofar as being of particular interest to the readers of **DANCING STAR Magazine** goes, is the fact that dancers and dancing play a major part in the production as a whole.

The 35-minute musical revue titled "Looking At You", was written, directed and produced by the brother-sister team, Richard and Edith Barstow. The Barstows have an enviable reputation when it comes to creating unusual production. They are credited with the staging and choreography for Ringling Brothers and Barnum & Bailey Circus. Two of the films they staged are "The Greatest Show on Earth" and "A Star Is Born".

Included in the revue, which has nine different production numbers, are a: 16-voice chorus, six girl violinists, featured singers Priscilla Gillette, soprano, who sang the lead on Broadway in "Brigadoon", David Atkinson, baritone, who had the male lead opposite Jeanmaire in "Pink Tights" and the 7 Ashtons, a topflight foot-juggling and balancing act.

Dance is amply represented by: "The Cabots", a well-known dance trio — two men and a girl (which combines three dance arts, ballet, adagio and exhibition ballroom), a corps de ballet and Liane Dayde, 22-year-old French ballerina of the Paris Opera.

Fronting all of this on what is considered by experts as the most complicated portable stage ever constructed (the GM flying turn table stage) is Victor Young and his 26-piece orchestra.

This Dancorama — excuse us, please — Motorama, which might well hold its own with any Broadway musical, has played to packed houses in New York City, Miami, Los Angeles, San Francisco and Boston. And to top it all off, the only price the spectator pays for this high-level extravaganza is to listen to an occasional commercial extolled subtly by song and prose. In fact, TV might well profit by GM's painless interjection of its commercials.

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Winner of this year's 1955 Capezio Award is Louis Horst. This annual award which carries with it a $500 check is for outstanding figures in the world of dance. Former recipients were: Zachary Solov, Lincoln Kirstein and Doris Humphrey.

Mr. Horst, long active in the field of dance, is a conductor-composer as well as founder and editor of the magazine, Dance Observer.

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A REMINDER

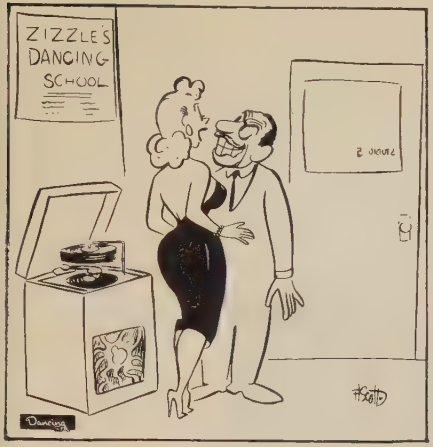
It's just about that time of year again —Convention-Time. If you've read the ads (and we hope you have) you'll see that this year's summer courses for enterprising dance teachers are better than ever.

It makes no difference where you live in this great U.S.A., you'll find at least one old-line dance teachers' organization sponsoring their annual Convention, Conference, Summer Session, et al, not too many miles from your own home town.

If you feel like an exhilarating trip, this summer just select any one of these excellent 'summer schools' located in your favorite city. What better way to combine business with pleasure—or pleasure with business—than by attending at least one dance teachers' organization.

With today's competition as keen as it is (thanks in a great measure to TV) it behooves every progressive teacher of dancing to keep abreast of the times by replenishing his teaching material, ideas and perspective. The added stimulus one receives from even a change of routine, meeting new friends and renewing old friendships, as well as talking shop with others successful in one's own profession—not to mention adding to one's storehouse of dance knowledge-certainly can't be measured alone in dollars and cents.

So we say again, whether you are new or old in the dance teaching profession, plan this year to attend at least one old-line Convention, Conference, Summer Session, Normal School, etc. . . You'll be GLAD you did when the fall season sets in.



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COMING in the JUNE DANCING STAR: an **exclusive interview** with one of the world's greatest Spanish dancers — JOSE GRECO.

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Watch for the JOSE GRECO INTERVIEW in the June 1955, DANCING STAR Magazine.

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★★★ **MAIL ORDERS PROMPTLY FILLED — *Write for New Catalog (Dept. DS)*** ★★★

The San Francisco Ballet company presents its annual Spring engagement at the War Memorial Opera House in San Francisco on May 26-27-28 and 29. In keeping with last year's successful 'Dollar Ballets' the San Francisco Ballet Guild will again offer 1300 seats at the bargain price of $1 per seat. Reading from the top down are three of the company's topflight dancers: Gordon Paxman, Nancy Johnson and Conrad Ludlow.

STUDENTS IN CONCERT

The School of Ballet Repertory will present their advanced and intermediate students in a concert at the Theresa Kaufman Auditorium of the YMHA May 22nd at 8P.M. Proceeds will be used to establish a scholarship fund for for talented students who are in financial straits. Tickets may be obtained at the school office, 117 W. 54th St., New York City.

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

CECCHETTI COUNCIL of AMERICA (California Chapters) will hold a Seminar for Teachers and Students at the Mark Hopkins Hotel in San Francisco on July 1st, 1955.

DANCE TEACHERS' CLUB of CONNECTICUT held an All-Member meeting March 20th at Lillian Duntz Sjovall's Studio in New Britain Conn. Faculty members included: Patti-Ann Rita, Spanish Dance; Dolores Parisi, Ballet; Alyce O'Sullivan, Tap and Kenneth Newman, Ballroom.

NATIONAL SMOOTH DANCERS Inc. announce their Annual Convention date which will be as follows: Sept. 3-4 & 5 at San Jose, California (fifty miles south of San Francisco).

NADAA (Boston Chapter) held an All-Day Session Mar. 27th at the Brwdford Hotel in Boston, Mass. On the faculty were: Viola Breiding, Mambo Tap; Madeline S. Mahoney, Hawaiian; Gladys Ruben, Tap; Margaret Leary, Musical Comedy; Judith Mello, Tap; Marion Braman, Tap; Mr. & Mrs. Harvey G. Gordon, Ballroom, Grace C. Bates, Tap; Harriet Hoctor, Ballet; Charles Krylo, Tap and Rosemarie De Lutis, Modern Jazz.

NADAA (San Francisco Chapter) held a Material Session Feb. 27th at the Palace Hotel in San Francisco. The faculty included: Melvin Kaiser, Baby Tap; Francis Boling, Children's Character; Walton Biggerstaff, Ballet; Nelda Barker, Acrobatic; Betty Gentry, Novelty; Irene Weed, Hawaiian; Barbara Mack, Children's Novelty.

DANCE NOTES

● ● ● The Contemporary Dancers presented another in a series of monthly performances at the 'Theatre Arts Colony' in San Francisco. Three new major works were introduced: 'Oracle of the Branch', featuring James Croshaw; 'Meditations on a Rock', featuring J Marks and the rustic American document, 'Songs for a Prelude'. The performance took place on April 30th.

● ● ● The Pearl Kay Talent Revue will be held May 27th at 8 pm at the Garfield Auditorium in Berkeley, Calif.

● ● ● The Westchester Ballet Company of Ossining, New York held two performances of its Ballets For Children on March 17th and April 24th at the County Center in White Plains, New York.

Included on the program were: 'Trouble Fair' and a new fairytale ballet entitled 'Ricky'. Iris Merrick, choreographer-Director of the Westchester Ballet Company and acclaimed by dance critics for the 'intelligence and simplicity with which she has created a true children's theatre, danced by and for children' announces that the following young men have joined her company: Joel Rappaport, Nick Celli and Robert Helwig.

● ● ● Connecticut College School of the Dance will hold its Summer Session July 11-August 21 at New London, Conn. The college's 8th American Dance Festival will be held the final week of the session.

● ● ● Boris Romanoff returned to New York from his post as Ballet Master of the Teatro Royale in Rome, Italy last March. He is again on the faculty of the School of Ballet Repertory where he conducts classes in Character dance, Variations and Ballet Technique.

■ ■ ■

LA MARIQUITA TO DANCE

La Mariquita will perform on the Concert Series at the College of Notre Dame in Belmont, Calif., April 14th. Featured will be dances from Spain, Peru, Austria and Hungary.

Raised in the Basque country between France and Spain and trained by the great Otero in Seville, Mariquita carries on the ancient and proud traditions with complete artistry.

Past successes on her own TV program in Mexico City, choreographer and solo dancer in 'Carmen' and 'La Traviata' at the San Francisco Opera House and soloist on the Standard TV Hour, have endeared her throughout the world to dance lovers.

NOTE: The article on page 161 of this issue entitled 'That Naughty Waltz' was reprinted by permission from DANCELAND, London England.

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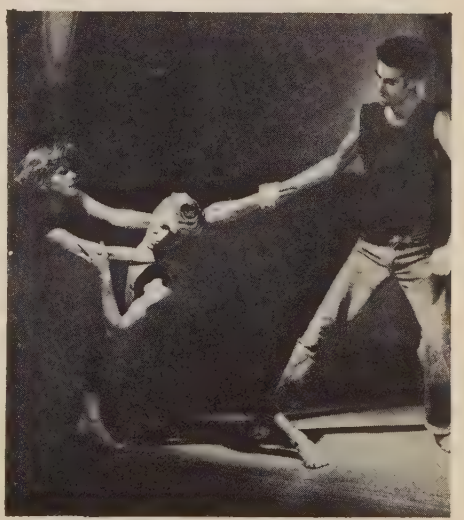

A scene from the Contemporary Dancers' production 'The Accused'. Left to right are Louise Kothnig, James Croshaw and J Marks.

—Photo by Phiz

Here are the winners of the Waltz contest which was sponsored by the Lake Merritt Chapter of the National Smooth Dancers, held March 13th at the Eagle's Hall in Oakland, Calif. Left to right: Dick Perata-Gloria Gorman (2nd place), Cliff Isaak-Lee Isaak (1st place) and Eddie Sylvia-Mae Creswell (3rd place). Judges included Mrs. Neville Daniels, Stanly Kahn and G. Keith. —Photo by Bill Cogan.

Left to right are Nancy Tynan, Judy Wilder, Charlene Ciardella, Shirley Bothwell and Sue Furbush. The girls are from 'Barbee's Dance Studio' in South Palo Alto, California.
—Darrell W. Meacham

Left to right: Lois Bernstein and Evelyn Chihocki, assistant instructors of the Modern Dance Studio in New London, Connecticut.

Sandra Lee Dornife of the Rose Ellison Dance School in Alameda, California

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by AL GILBERT

(Continued from April)

"APRIL SHOWERS"

Meas.	Counts	Terms
13		Repeat Measure 9.
14	5, 6	L hand out to L side to see if it is raining again.
	7, 8	L hand back -- yes, it is raining.
15	1, 2	reach for umbrella lock
	3, 4	open umbrella and latch it
16	5	drop R heel in place
	6	drop L heel in place
	7	drop R heel in place
	8	drop L heel in place
		(5-8 done huddled under umbrella)

STEP THREE

17	1	step R to R
	2	step L to R
	3	step R to R
	4	curtsy L X back R
18		Reverse Measure 17.
19	1	step R in place
	2	step L in place
	3	point umbrella to L front
	4	point umbrella straight front
20	5	point umbrella to R front
	6	bring umbrella back over head
	7	step R in place
	8	step L in place
21-24		Repeat Measures 17 - 20.

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STEP FOUR

25, 26		Repeat Measures 11, 12.
27	1	step R to R (holding umbrella in both hands horizontally in front of body)
	2	step L to R
	3	step R to R
	4	dig L to R
28		Reverse Measure 27.
29	1, 2	step R to R
	3, 4	step L to L
30	5, 6	step R, making 1/2 L turn
	7, 8	step L to L, facing D. S. (completing walking turn)
31	1, 2	walk R toward S. L. (holding umbrella casually in R hand, swinging at R side)
	3, 4	walk L toward S. L.
32	5	walk R toward S. L.
	6	step L to L, facing D. S.
	7	curtsy R X back L (umbrella to R shoulder)
	8	hold.

—An AL GILBERT routine. P.O. Box 36479 Hollywood 36, Calif.—

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BY JAMES A. ROZANAS

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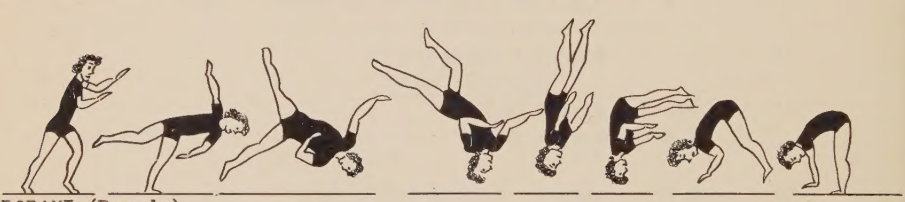
FRONT CHEST ROLL

From a kneeling position on the floor, with the feet close together, back arched and head held back, elbows bent and close to the body, hands in front of the shoulders, with the palms facing forward. (1) Keeping the head well back, force the stomach out forward and roll onto the thighs, stomach, chest and then to the hands. (This is a continuous roll.) (2) As the hands touch the floor, give a good push, at the same time kicking the legs backward and upward over the head. (3) Bend the knees and keep pushing from the hands until the feet touch the floor. (Body is now in a backbend position on hands and feet.) (4) From here, bend knees while pushing from the hands and finish in the original starting position. The head may be held straight forward or held to one side.



BORANI (Brandy)

From a running start, hop forward and upward from the right leg, left knee up and arms overhead. (2) Place left foot on the floor, bend the body forward, swinging arms downward to the body, elbows bent and kick the right leg backward and upward. (3) Turn the head to the left, push from the left leg, lifting with the shoulders, bringing the body into a cartwheel position in the air with the head down. (4) Continue on over, pulling the legs together up in the air and then twist from the hips and snap the legs down under the body and land on both feet, facing the opposite direction. In landing the legs are straight and the arms down. The head is kept close to the floor on the start and finish of the trick. A brandy is a roundoff without the hands touching the floor. Can also be done to the opposite side.

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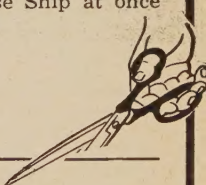

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